FOURTH EDITION.

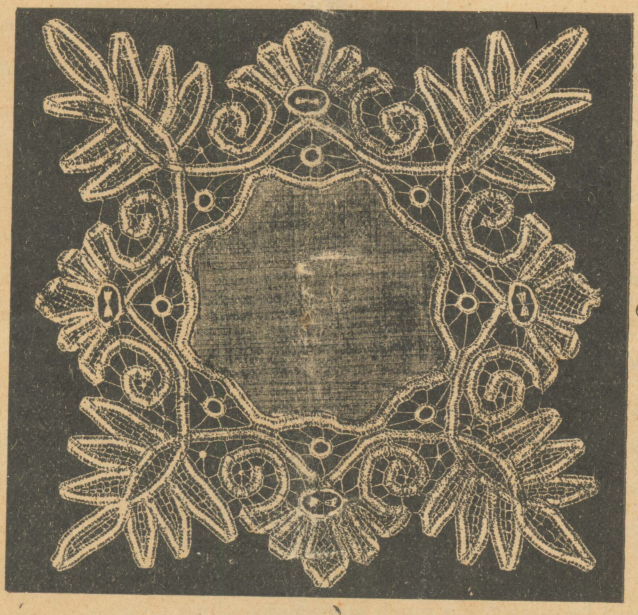
SELF-INSTRUCTION

.....IN.....

MODERN LACE-MAKING.

.....BY.....

FRANCES HOWLAND.



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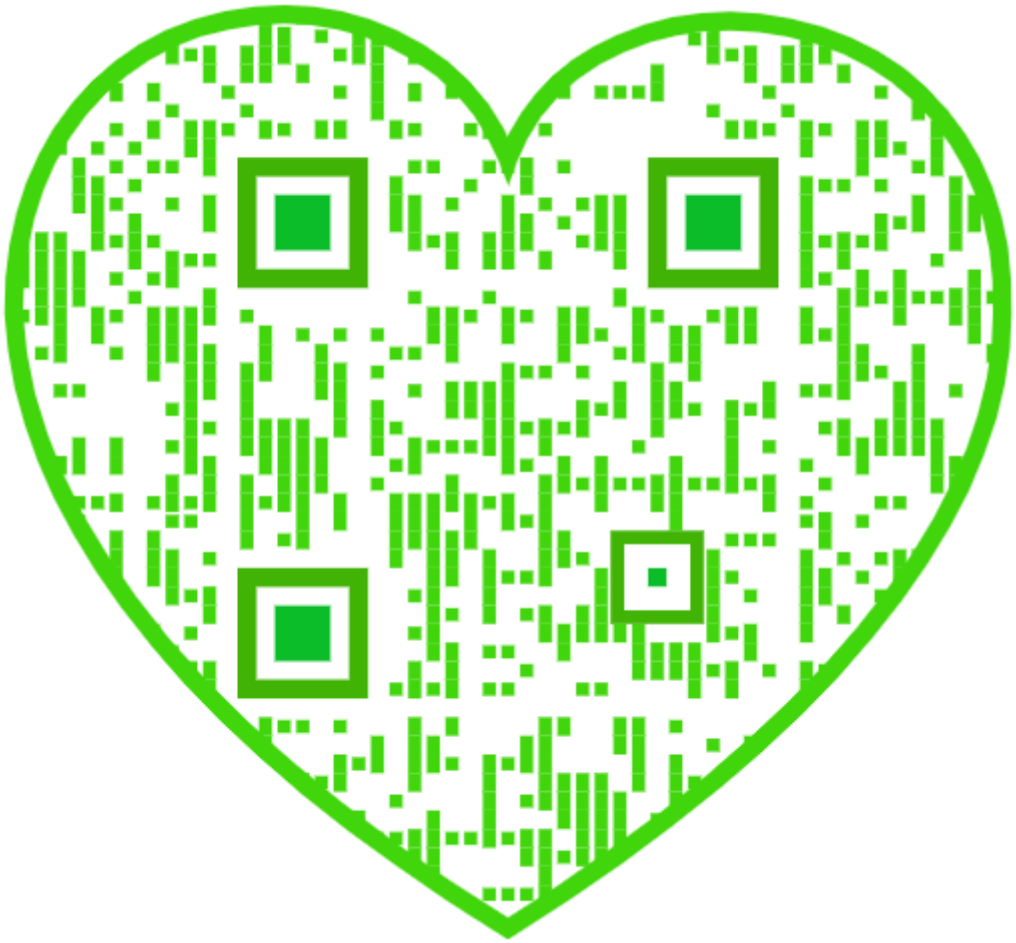


INTRODUCTION.

The demand for a practical book of Instruction in Modern Lace-making at a popular price, has long been apparent. The author has felt this in her own work, but has hoped it might be otherwise supplied. Many, many ladies, desirous of acquiring the art of producing this beautiful work, are unable to obtain personal instruction; and even if so, are often able to learn much more readily from home practice than under the eye of a teacher. In reality, there is no necessity for personal instruction. The choice of a simple pattern for the first attempt, and painstaking following of instructions given, will surely result in a most satisfactory piece of work. Practice is all that is needed for perfection in the art, which was never so popular as to-day.

In the preparation of this little book, the author has endeavored to bear in mind the fact that it is required mainly by beginners, and so has chosen the most simple patterns in addition to the pages of illustrated stitches; but she hopes that even the needleworker of experience will find some hints of value in it, and that in time the way will be open for a much more pretentious volume.

FRANCES HOWLAND.

Self-Instruction in Modern Lace-Making.

The term "Modern Lace" seems a most comprehensive one; it is, however, understood to include only laces of the same general class, such as are composed of braid formed into figures, and joined by needle-point bars, fillings, and stitches of various kinds. These laces, differing in quality, and used for various purposes, are virtually the same thing, and the same instructions apply, for the most part, to the finest point lace and the coarsest Battenberg. Point lace, Needle Honiton, Princess, Duchess, etc., are made of the finest lace-braid, and for the three last named, combined with the Honiton medallions, with very fine thread. Handkerchiefs, fine collars, cuffs, and laces are produced in this way, and being so much more delicate, the work requires, of course, more time and patience than does the Renaissance, which is but another name for Battenberg and Old English point lace, save that less work is put in it. This is made of heavier braids and thread, serving for tea-cloth borders, dresser-scarfs, centre-pieces, doilies, etc., as well as for articles of personal adornment.

It is not the purpose of the writer to enter into a lengthy history of this method of lace-making, which seems gaining in popularity daily, but to offer a little course of self-instruction, by means of which any woman may readily acquire the art. New ideas or variations of the work are constantly coming up, and the study is a most interesting one, offering wide scope for originality in designing as well as in treatment.

For the beginner, let me advise the selection of a simple pattern. This may be had, traced on cambric, with double lines representing the braid. Frequently this is of stiff material, like percaline, and many workers do not consider it necessary to give it additional body by basting it upon heavy wrapping paper, as so often advised. I recommend that this be done, however, especially by beginners, as otherwise the bars or filling-stitches are frequently drawn so tight as to pucker the work. The best material I have found for the purpose is the common white enamel or table oil-cloth, which is firm yet flexible. If this is not to be had conveniently, the stiff wrapping paper answers nicely. Many lace-makers use a hoop, as in embroidery and Mexican work, but I do not recommend this, as in changing it the stitches are very apt to be drawn or pulled out of shape.

The braid is first basted to the pattern, using short, close stitches, drawn tight enough to hold the braid securely in place. There is no necessity for back-stitching, as is sometimes advised. Simply take the forward stitches short, close and firm, and on the outer edge of the braid, which is carried along the outside line of the pattern, leaving the inner edge to be whipped into place. In some patterns only the outer line is traced. When the braid is just the width of the double lines representing it, take the basting stitches through the open edge directly along the pattern line; if the braid, as some-

times happens, is a trifle wider than the line, the same method may be followed, allowing the extra width to come within the curve; or the open edge may project over the lines evenly on both sides. A little practice will enable any worker to solve these questions for herself.

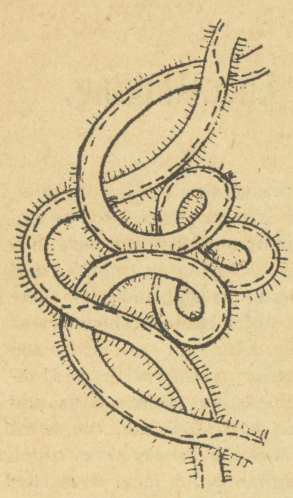


Fig. A.

Fig. A shows the mode of sewing on the braid. It will be seen that the basting stitches cross the braid slantingly, keeping always to the longest or outer edge, which is thus kept from curling. Unless lying in a perfectly straight line the braid should never be basted through the middle.

Fig. B shows some methods of turning corners. In a curve (1) it is only necessary to observe instructions already given, following the outer line of the pattern with the braid, leaving the fullness to be drawn into shape by the overcasting stitches. The obtuse angle (4) may be treated in like manner. In the sharper angle (2) the fold of the braid is turned under, being so regulated that its ends reach exactly across, forming a sort of mitre and dividing the point exactly in two. Again, the braid may be carried to the extreme point, then turned so that the fold will come along the edge of the braid, as the basting is continued along the other side (3). By still another method (5), the braid is simply folded over on itself at an angle which will allow the pattern lines to be followed, thus, however, cutting off the tip of the point.

In turning angles the point should be fastened to the pattern so that it will not catch the working thread later. It is a good plan to take two or three stitches from the point into the pattern beyond, thus holding the braid securely. Some workers declare that a pattern well-basted is more than half done; and while I do not quite agree with this, it is many times true.

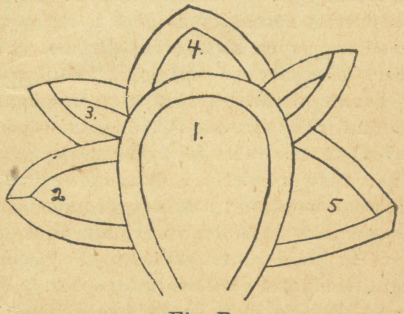


Fig. B.

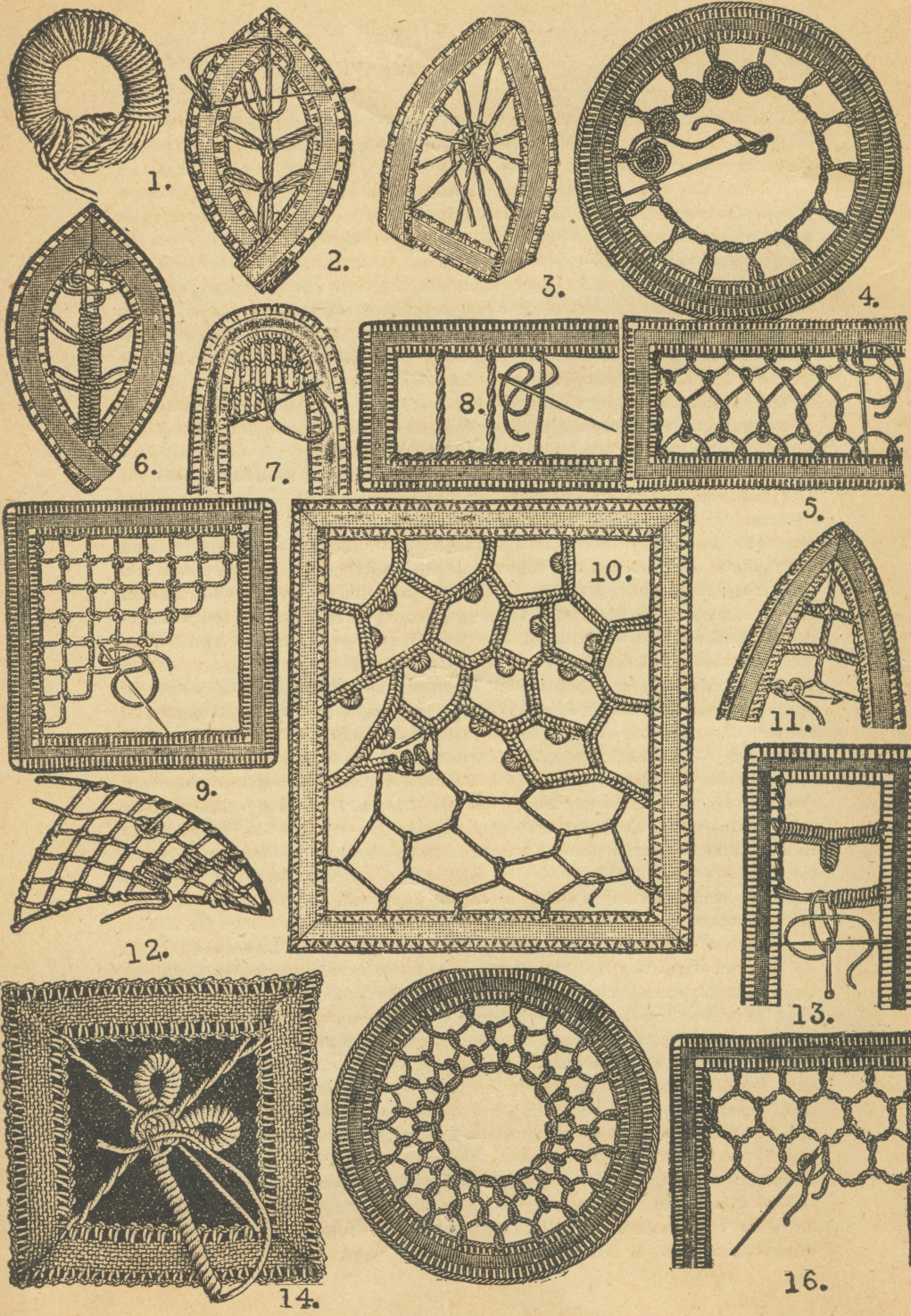
Do not cut the braid when it can possibly be avoided. Begin to baste the pattern at a point where two braids cross; the joining of two ends should also be made at such a point. Carry the second braid over the end of the first, and when you come again to this point put the second end also under the braid; this when working on the right side of the pattern, as I preefr. If it is desired to have the side of work next the pattern the right side, the operation is simply reversed, and the two ends placed over the braid, instead of under. The ends should either be neatly overcast to the other braid, or turned over

and carefully felled down, the aim of every good worker being that both sides shall be equally neat in appearance, showing no raw edges. If ends must be joined at a point where there are no crossing braids, or at an angle, fold the end of the first or under braid up, the end of the second braid down, place one upon the other, overseaming both ends to the other braid, and the edges together. As suggested, the lace may be made either on the right side or the wrong—most workers, I think, practice the latter method, Some stitches show no difference, others look better on the side where worked. and others, such as the spinning-wheel or ribbed rosette, are not so easily worked on the wrong side. By the exercise of a little care, however, all tese difficultles may be overcome, and there will really be neither right nor wrong side, but both equally lovely. If, however, there seems any danger that the work may become soiled, it is always best to have it wrong side up.

Frequently rings are used in patterns, and these are basted in place, right or wrong side up, according as one is working, taking care that the same side is always uppermost. Only just enough basting is needed to hold the ring in place, and it is best to put them on only as the work progresses; otherwise the working thread is apt to catch around them. When rings are placed so closely together as to touch, they should not be sewed firmly along their edges, but fastened by threads entering each ring at but one point, and these not drawn tight enough to hold the rings snug together, but instead allow them to move while still keeping them in place. Some good workers do not connect the rings at all, but it is always best to do so, and by the "hinge" method described.

Where the ring or a loop of braid is surrounded by a series of points or scallops (as illustrated by Fig. B), the braid is basted to where it comes in contact with the ring or loop, then folded back upon itself, the edge of this fold being overcast to the ring or central loop. If the points or scallops are on each side of a centre scallop, it will have a neater appearance if the braid is brought over that already basted on one side, and under on the opposite side of the centre. This brings both sides of the central loop uppermost. In bringing the braid under, it must of course be done before the basting the previous point is finished.

The basting stitches, which are to be removed, and are taken through the pattern, may be done with ordinary, strong sewing thread; the felling of angles and overcasting of curves should be done with a fine linen thread. For Battenberg, I use No. 150, three-cord, and for point lace No. 250, two-cord. The overcasting or whipping thread should be taken over and over the edge of the braid, and into each purl or loop, in order to make a perfect curve; where the latter is large and slight, an occasional loop may be omitted but not as a rule for good work. When spaces are to be filled with Sorrento bars, spiders, etc., necessitating the passing of the thread from point to point along the edge of the braid, the previous evercasting may be omitted, and the braid whipped as required by the working of the stitch. A little experience will soon tell one when this may be done. Have the whipping thread just tight enough to hold the inner edge down to the pattern as flat and smooth as the opposite edge. When the course of the thread changes from inner to outer curve (Fig. A), take a buttonhole stitch at the point of departure, weave the thread across to the other edge, take another button-



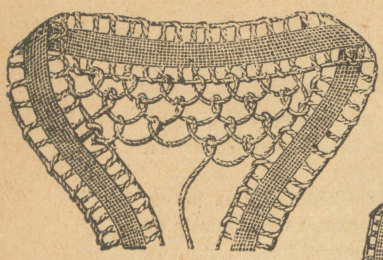
For Description see page 9.

hole stitch, and continue the whipping. At a point where two edges meet or cross, take a stitch through both braids, and when the thread is carried across two edges, they should be connected at the sides.

While tiny knots are permissible when they can be hidden, it is better to avoid using them at all. By a little forethought, a thread can usually be fastened and a new thread run in at the the intersection of two braids, in which case make a buttonhole stitch, and pass the needle back and forth between the braids two or three times, catching at each turn with a little stitch. To begin, run the needle between the braids until the end of the thread does not show; then take two buttonhole stitches forward and back. When the end of a thread is fastened to a single braid, take two buttonhole stitches, to tie, and "darn" the thread across or along the braid; or, if preferred, whip it along the edge, with buttonhole stitches to fasten. Begin in much the same way, running the thread with fine stitches across the braid to the point of continuation, where it is fastened with two buttonhole stitches. It is often a good idea to begin work again opposite the point where it ended; all stitches will not permit of this however.

Having completed the braiding of the pattern, one is ready for the stitches. As will be noted, all patterns are composed of figures, with a background; the design has "filling-stitches" and the background "bars." It is of little consequence which are made first, although I incline to the bars, or background stitches as, when once done, they serve to keep the shape of the design, and prevent drawing and puckering by the closer filling-stitches. Remember, it is the design that is to be brought out, and in this the close, fancy stitches and net-work should be used, leaving the bars, spiders, and very open stitches for the background. I recently saw a charming design for a bodice, in which the effect was almost entirely lost by the method of treatment, — the background being composed of the beautiful "fan" lace stitch, while the design was filled with Sorrento bars and similar stitches. One may choose one's own stitches, and there is opportunity for great taste and originality in the treatment of a design; it should, however, be borne in mind that the bars and open stitches belong as a rule to the background, the desire being to make the design stand out. The piece to which reference is made seemed simply a conglomeration of fine lace-work, and one must study to make out the design.

Rings of excellent quality may now be purchased ready for use. Many prefer, however, to make their own. To do this, simply choose a smooth implement of requisite size, such as a pencil, netting-mesh, knitting-needle, etc. Wind the thread or floss around a sufficient number of times for the thickness required (from ten to twenty times), leave a length of thread, pass the end through a needle, take a buttonhole stitch or two around the ring, slip off and buttonhole carefully all around. A little practice enables one to make these rings nicely. It is a good plan to overcast them around before slipping off, as this helps to keep the shape. After this is done, the ring may be covered with double crochet, if preferred to the buttonholing. To fasten the end, push the needle through the ring, then back to the starting point. Care must be taken to have the rings for the same piece of work uniform in size, hence the same number of winds should be made in each. For rings to be used in point-lace work, there should not be more than four to eight winds.



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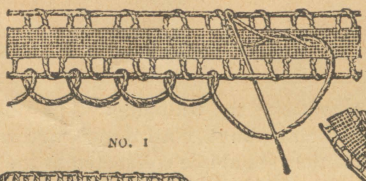

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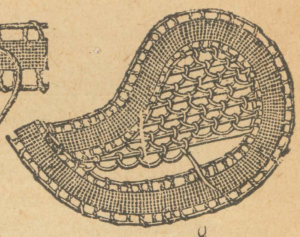

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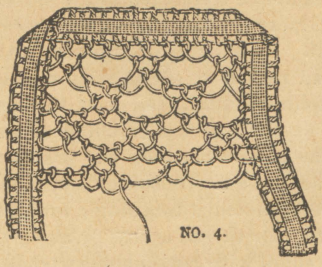

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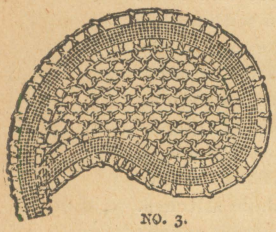

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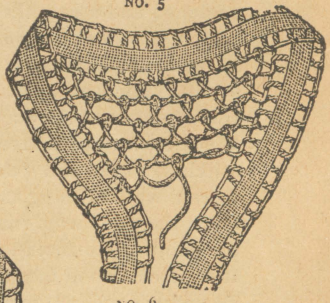

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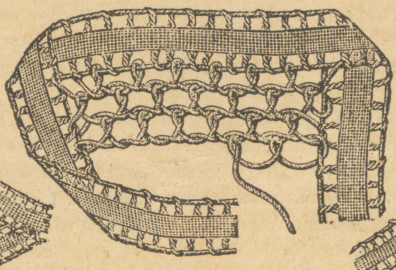

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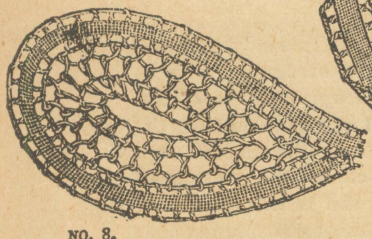

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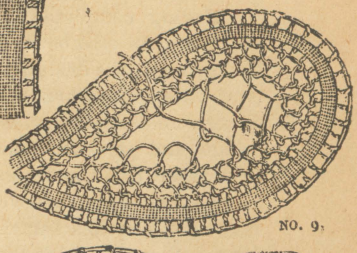

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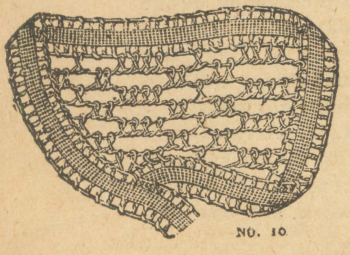

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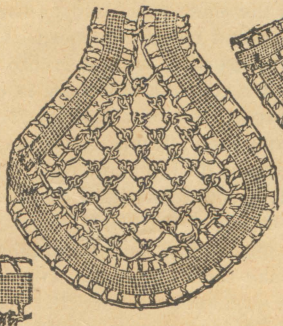

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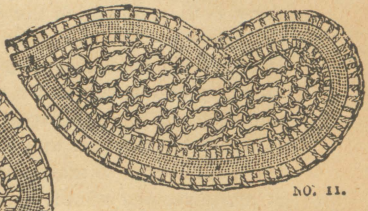

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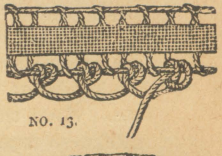

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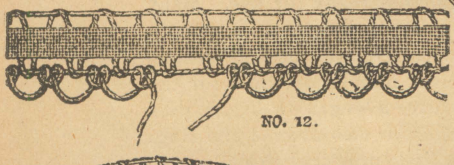

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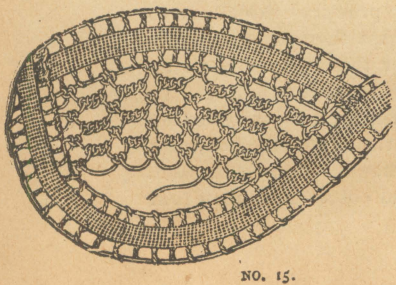

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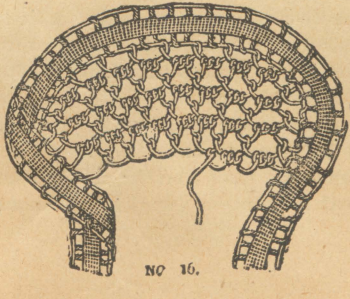

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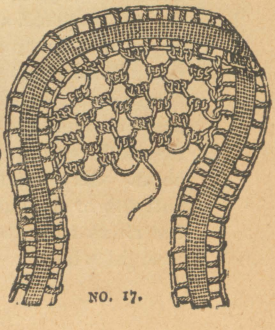

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For description see page 13.

Crocheted or tatted work is frequently applied in making this lace, and the effect is excellent. The work must be fine and closely and evenly done, and may be basted in place as are the rings, then fastened by means of lace-bars extending to the braid. Frequently large, open spaces in groundwork may be filled by chain loops or trebles, using a finer thread than if the work is done with a needle. The worker will find many possibilities in this suggestion.

LACE STITCHES.

No. 1 shows the method of making rings, as previously described. The completed ring is made more even by first overcasting it. Buttons are made in like manner, except that the implement used for winding over is smaller than for making a ring of the same circumference; there are more winds of the thread, and the buttonholing or crocheting is continued until the central aperture is nearly filled.

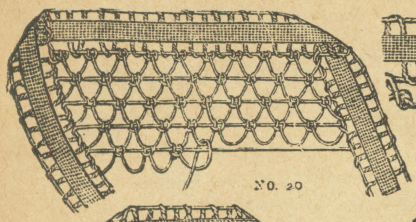
2. POINT GRECQUE BARS.—Begin at top of leaf and carry a thread straight down, fastening with a buttonhole stitch; then carry the thread to edge of braid at left, then to right, fastening to the centre thread with a buttonhole knot. The illustration shows clearly how this is done. The stitch is a great favorite with beginners, as it is easily and quickly done, and is effective.

3. SORRENTO WHEEL.—Fasten the thread in at a point (in this instance in the centre of plain space at the bottom), carry straight across to opposite point, twist around this thread by passing the needle under and over, back to the centre, then carry out to the edge again, twisting back to the centre, and so continue, fastening each point with a buttonhole stitch until all the bars are in, and you have twisted back to the centre. Then weave over and under all around until a wheel is formed, twisting out to the edge again on the first (single) bar. If preferred, the first bar may be twisted back to the starting point, the braid whipped to the next point, thread fastened (as is nearly always the case) with a buttonhole stitch, carried to the centre of first bar, twisted back to edge, whipped along to next point, and so on. The last bar is left until the wheel is woven. This method does away with the whipping of the braid when first basted. To avoid drawing or bunching these wheels or "spiders", hold flat with the thumb when tightening the thread.

4. POINT D'ANGLETERRE.—This is a pretty variation of the popular English wheel. Make first a row of loose buttonhole stitches (point de Bruxelles), then twist the thread entirely around, and make a wheel over each bar. If it is desired to fill the centre, make another row of loops, catching between the wheels of previous row, twist as before, and make a wheel over every other bar; make a third row of loops, twist over these to draw the centre together, then twist over bars to the edge of braid again.

5. RUSSIAN STITCH.—Make a row of loose buttonhole stitches along both edges of braid, opposite. Carry the needle across the space, over the loop, out at back and over previous thread, across the space, over opposite loop, out in front, back over and under, to make one twist, and so on. The stitch may be done without the buttonhole loops, being caught directly in the braid. The upper edge represents the plain Russian or cross-stitch, the lower edge the twisted Russian stitch. There are many variations, and it is very popular for filling long, narrow spaces in backgrounds.

6. POINT D'ANVERS.—Carry a thread straight up from bottom to top of space, fasten with buttonhole stitch, pass the needle under two threads of



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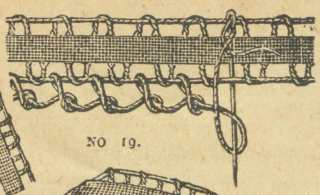

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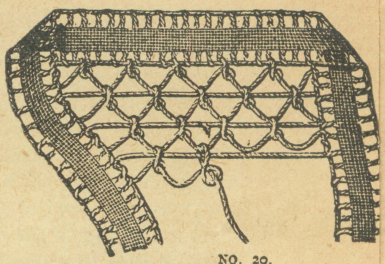

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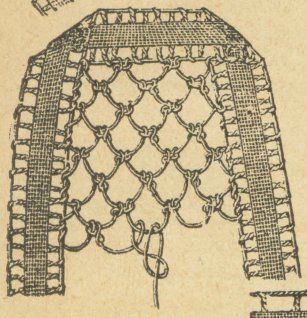

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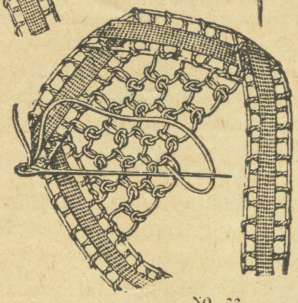

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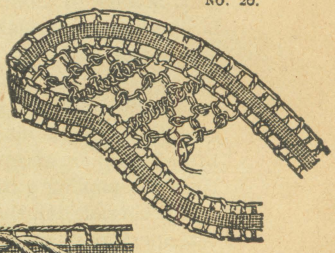

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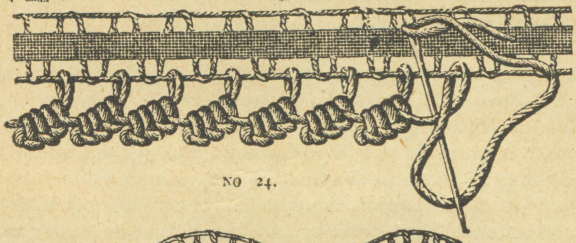

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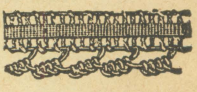

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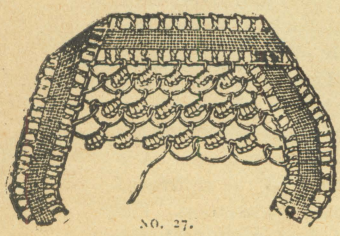

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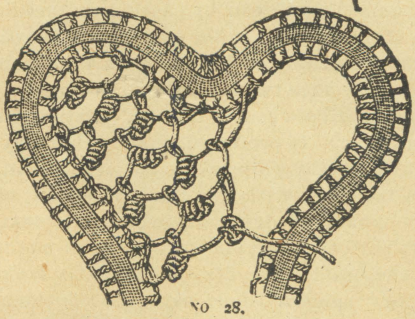

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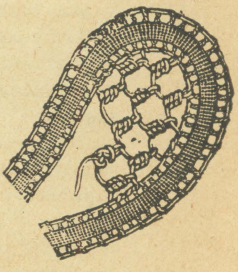

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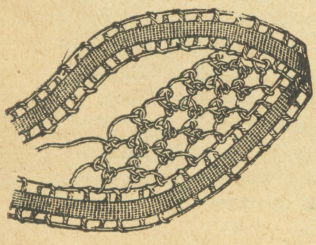

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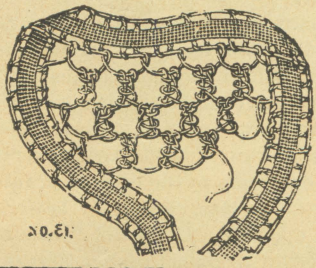

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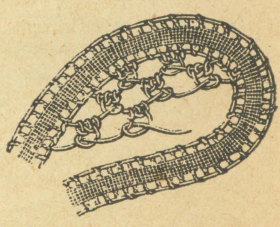

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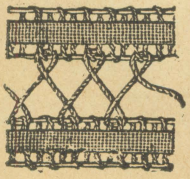

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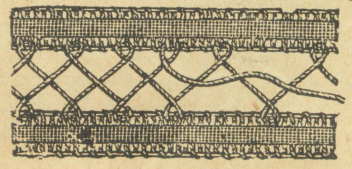

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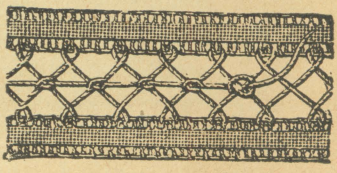


NO. 35.

For description see page 15.

braid, and return, making two foundation bars. Weave over and under these, carrying the thread to the sides, as shown.

7. POINT D'ESPAGNE.—This stitch is worked from left to right; insert the needle in edge of braid, keeping the thread turned to the right, bringing it out inside the loop formed by the thread; then put the needle under the stitch and bring it out again in front, thus twisting twice around it. Repeat and fasten at end of row, then overcast back. The illustration is of close Spanish point; the stitches may be separated and made to form diamonds, pyramids, squares, etc., and may be made longer by twisting more times. The treble stitch in crochet corresponds almost perfectly to this.

8. PLAIN TWISTED (SORRENTO) BAR.—Fasten thread in edge of braid, carry across space, put the needle through opposite point, bring the needle up and overcast the first thread, to form the two into a cord. Overcast along the edge to the next point. A very pretty "cluster stitch" is had by making three bars close together, miss an equal space, and repeat, then knot the bars together in groups. Twisted bars are represented very closely by double trebles, extra long stitches, etc.

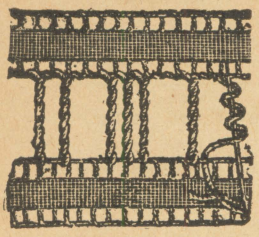
9. POINT DE FILET.—This groundwork stitch represents netting perfectly, is easily made, and very effective. A mesh, such as is used in netting, is of service in making the stitch even. Begin in the corner, make a buttonhole loop, fastening opposite; overcast edge of braid for a space equal to the netted square, make a buttonhole loop, pass the needle under the knot, over thread and under it again to make it firm.

10. RALEIGH BARS.—An always popular and very rich-looking groundwork stitch. Either a single coarse thread may be used for the network, or the working thread may be passed three times across for a bar. Work with close point-de-Bruxelles (buttonhole) stitch. There are several methods of making the picots; the following is in my opinion most effective: pass the needle point through last stitch on the bar, twist the thread ten times (more or less, according to work) around needle, press thumb tightly on this, then draw the needle and thread through the twists, and proceed to complete the bar. These bars may be done in double crochet, combined with roll-stitch.

11. VENETIAN BARS.—This stitch is so plain as to need no description. It is shown as the veining of a leaf, but may be used, as the Raleigh bars, to fill any irregular space. Begin at side of leaf, make a buttonhole stitch, fastening in the tip, twist up this, carry across to opposite side, fasten, then make reverse buttonhole stitches across, carry thread along the braid, and repeat. These bars may be done in plain double crochet.

12. POINT DE FILET.—Another method of making this net groundwork, in which the thread is carried from point to point, straight across, and fastened, the cross thread being knotted on this to form squares, some of which are shown darned with point-de-Reprise, or weaving stitch, much used in filet guipure and drawn work; these squares are frequently made by twisted bars, first carrying them straight across a space, as in Fig. 8, and then crossing them. Squares made of trebles correspond to this very closely.

13. RALEIGH BAR.—Another method of making the picot is shown: stretch the thread across from point to point—it is not necessary to say that it must always be fastened—turn and work five (or more) close buttonhole stitches, pin the last one down to keep it loose, pass the needle under the



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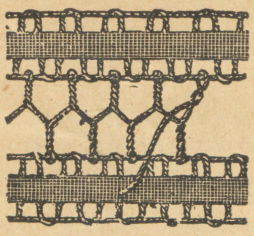

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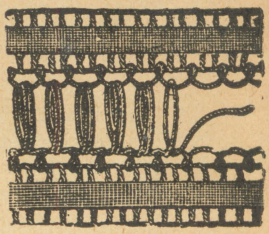

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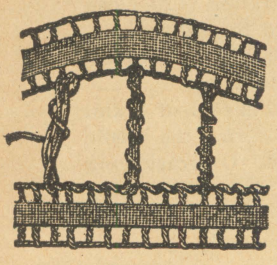

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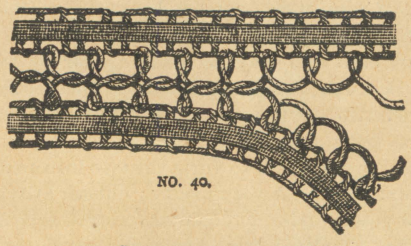

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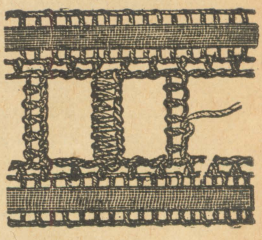

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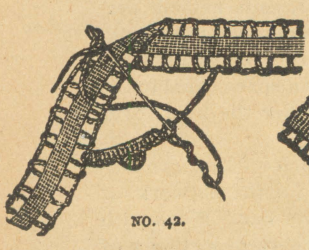

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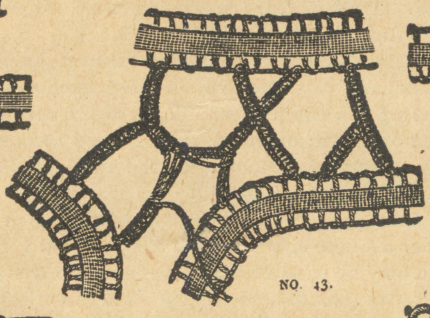

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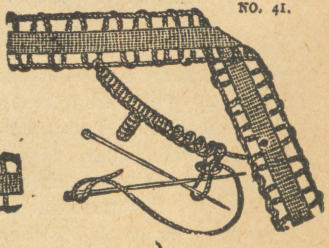

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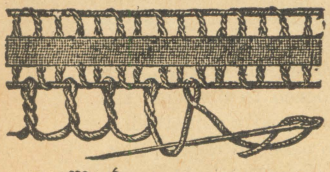

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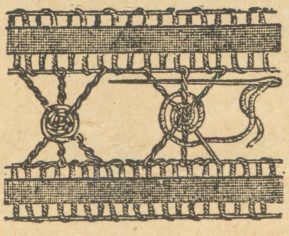

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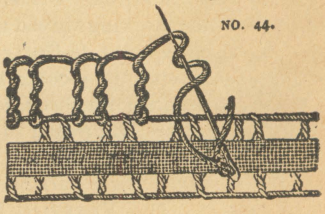

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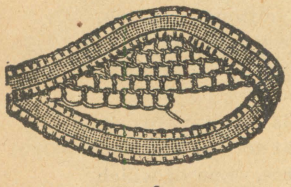

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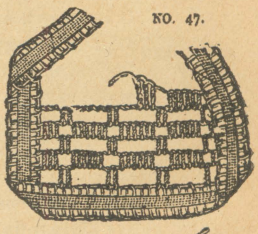

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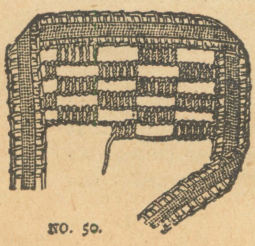

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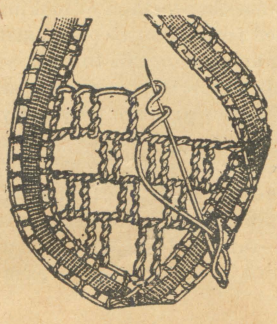

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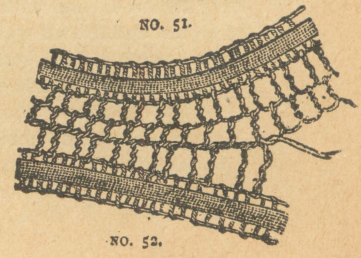


NO. 52.

For description see page 15

loose stitch and over the thread, make three close buttonhole stitches on this loop, and repeat.

14. BULLION STITCH.—This is made at the intersection of threads, exactly as are the open picots in Raleigh bars. Carry thread across space, twist back to centre, out to next point, twist back, out to next point, twist back, weave a tiny wheel around centre knot, insert needle, wind thread around it, and draw through.

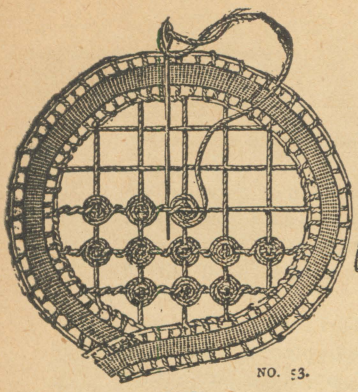
15. POINT DE BRUXELLES.—This stitch is here used for filling a round space. Make a row of loops all around, fastening in same place where begun. Twist up the first thread to begin the second row of loops, the same with the third row, twist all around, then work back to edge of braid over the loops.

16. GREEK NET STITCH.—This stitch, sometimes called "Italian" stitch, is very nice to use instead of buttonhole bars for filling large groundwork or other spaces. Make a row of loose buttonhole stitches across the space, twisting the bar of each, and leaving the loops a little slack, so that when twisted twice in returning they may be slightly rounded. In the next row, fasten the buttonhole loop in middle of previous loop, lifting it up with the needle enough so it will form a sort of hexagon. A little practice will enable one to make this stitch perfectly.

From the description of stitches given any worker will be able to produce a very creditable piece of lace. After becoming familiar with the work she should not confine herself to any particular stitch, but be able to use those given in a great variety of ways and originate others or variations which may suit her purpose, thus giving the work an individuality it would otherwise lack. The same applies largely to methods; what one finds most convenient, another may not.

I will however, give some illustrations of stitches, showing different varieties of those already described and some others.

As stated, among the stitches most used in lace-making is "Point de Bruxelles" or Brussels point. This is simply a loosely-worked buttonhole stitch. It should be done with regularity, as upon the smoothness and evenness of the stitches depends much of the beauty of this work. While this stitch is sometimes used as a border, it is more commonly seen in rows, worked back and forth as a groundwork, or in filling spaces. No. 1 shows the method of making it perfectly. No. 2 is the ordinary open pattern, which is drawn more closely in No. 3; in fact, this simple stitch may be varied from the most open to thick, close work. No. 4 shows another variation, two loops or stitches of the first row being missed in the second row, and this long loop being worked over again in the third row. In No. 5 the stitches are worked from right to left, then a thread brought back and worked over, with loops of previous row. No. 6 shows the corded buttonhole stitch, known as "Point d'Anvers." In returning, the thread is twisted through the buttonhole stitch, and inclosed by fresh buttonhole stitches. No. 7 is another variety, the buttonhole stitch being worked between the cording stitch. No. 8 and No. 9 show leaves in point de Bruxelles and point d'Anvers, worked in buttonhole with and without the thread being drawn through. No. 10 and No. 11 give other simple variations of this pattern. Nos. 12 to 17 show "Point de Sorrento"—another variety of buttonhole stitch.



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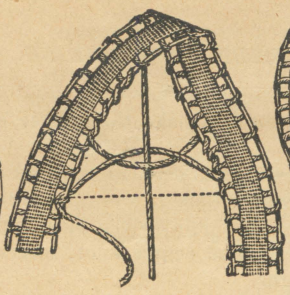

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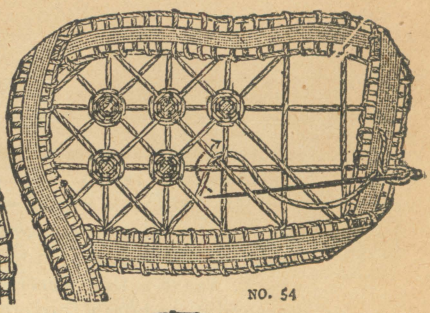

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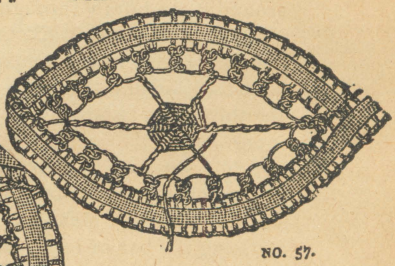

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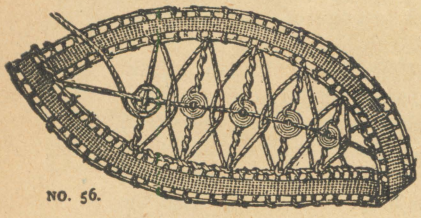

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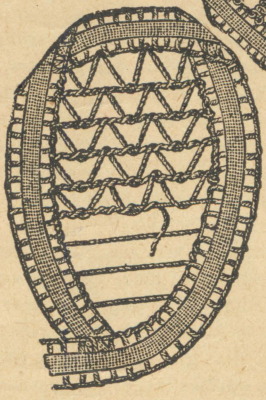

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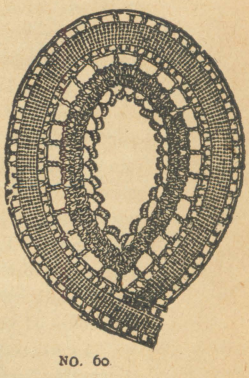

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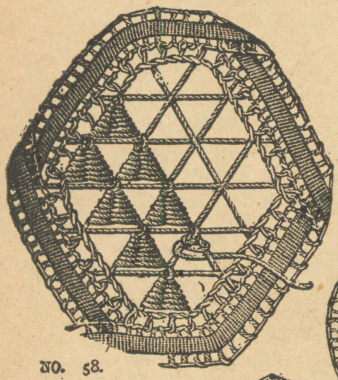

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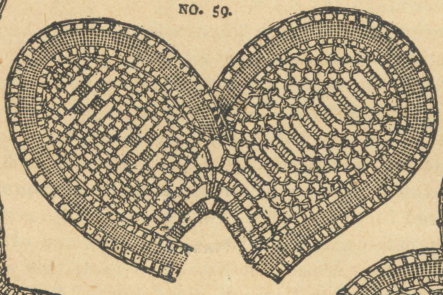

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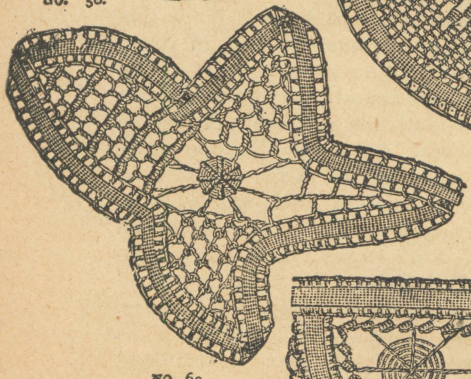

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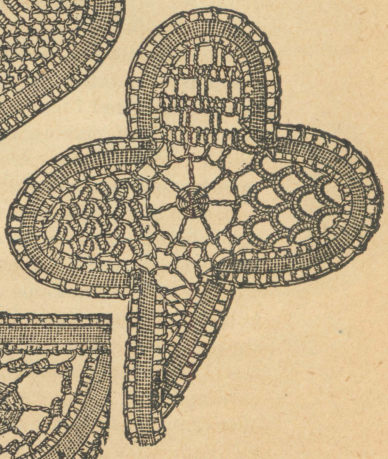

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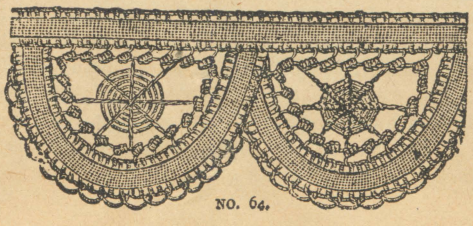
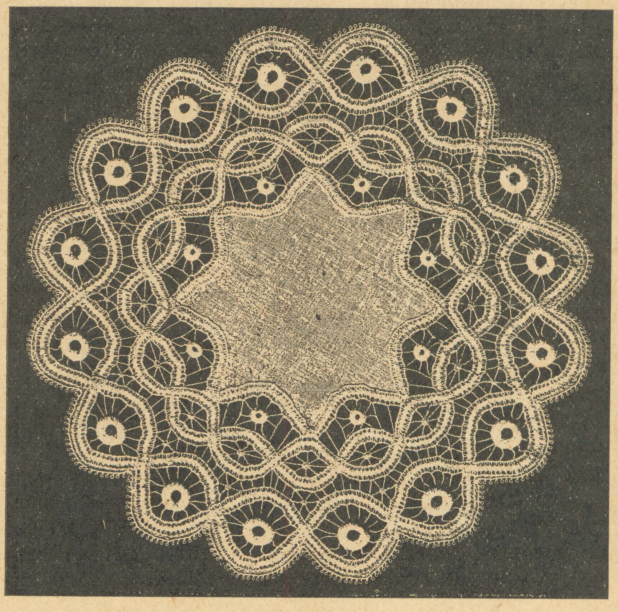


NO. 64.

For description see page 16.

For this, several stitches are worked close together, not separated by any stitch. No. 12 and No. 13 show the method of working clearly, and form a firm and pretty edging; No. 14 gives a dotted design of two stitches; No. 15 has four, alternating with two stitches; No. 16, three alternating with single rows, and No. 17 the plain dotted pattern with three stitches together. We have in No. 18 a point-de-Sorrento stitch in which the thread is carried back, the next row of stitches being worked over this thread as well as in previous loop. From this many other effective stitches may be made. No. 19 shows the method of working the looped buttonhole stitch—point Turque. This stitch is not at all difficult, but requires a little practice to work it evenly and well—in fact, this may be said of all needlework. No. 20 gives a pattern worked, as No. 19, over cross threads, and No. 21 a dotted pattern, consisting of a plain and looped stitch, which is a pretty variation of No. 18, without the cross thread. No. 22 to No. 32 shows point de Venise—buttonhole stitch backwards. This consists of a common buttonhole stitch, as a kind of foundation, then another looped into it as shown in No. 22. No. 23 gives this stitch as a pattern, with a line of plain buttonhole stitch, forming a stripe. No. 24 shows in large size the method of working a most beautiful variation of this useful stitch, either for an outer edge or for patterns, by looping three or four stitches into the first large buttonhole stitch, which makes a thick scallop. No. 25 gives this edging in Honiton size, and in No. 26 the stitches are taken farther apart, making it more open. No. 27 is made by having a row of single buttonhole stitches in returning. No. 28 gives a variation with the same thick scallops worked backwards and forwards, and is very pretty as a guipure ground between thick arabesque patterns. By working downwards in the large buttonhole loop the pattern shown in No. 29 is formed, which is equally pretty, formed in single lines for inclosing large patterns. No. 30, No. 31 and No. 32 are variations of the same idea, two or three buttonhole stitches being worked close together, downward. No. 33 shows the herringbone or plain Russian stitch, to form which the single cross-stitch at very short intervals, is worked into the braid. No. 34 shows a double cross-stitch, consisting of two lines, lying over each other, and No. 35 gives the same stitch, fastened by a buttonhole stitch made across it. These stitches are particularly useful in joining strips or lengths of braid. No. 36 shows again the plain twisted bars, simply varying the method of formation; No. 37 is the simple cross-stitch, twisted in returning; No. 38 is the point d'Alencon stitch, used in filling, and consisting of loose bars or threads taken over and under the buttonhole loops on each side; pass the thread three times over and under, regulating the length by the space to be filled, make a tight buttonhole stitch to fasten, and proceed to the next. No. 39 represents the same bars overcast; such stitches are especially desirable for filling or joining irregular spaces. No. 40 shows two lengths of braid joined by looping loose buttonhole stitches into each other. As the space widens, the wheel, rosette or other stitches may be used to fill it. No. 41 shows a loose buttonhole bar; carry thread across, fasten, return with open buttonhole loops, overcast back, pass along the braid a little distance, and repeat. Nos. 42, 43, and 44 show the formation of other buttonhole bars, Raleigh and Venetian. No. 45 are simply twisted bars around which a wheel is worked. Nos. 46, 47, 48, 48, 49, 50, 51, and 52 are variations of point d'Espagne, or twisted buttonhole stitch.

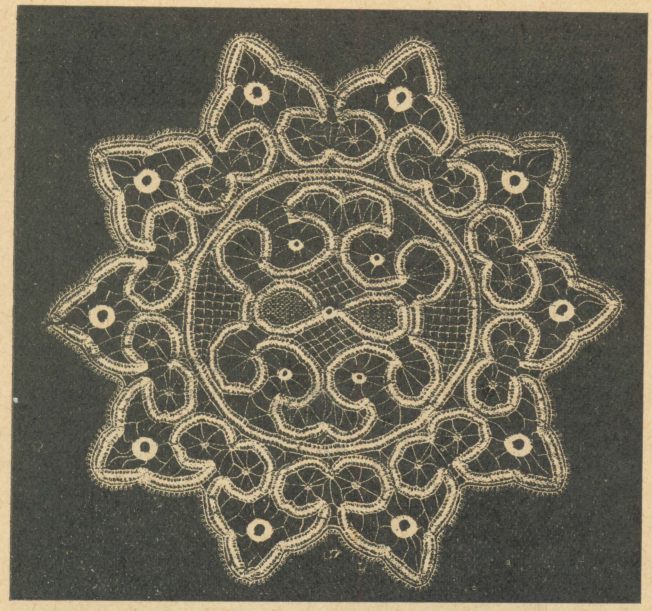
The needle is always put in underneath, and the thread twisted once, twice, three times or more around it, according to the length of stitch wanted. Returning, twist over the previous row. Nos. 53, 54, 55, and 56 show the point d'Angleterre, or English stitch. In No. 53, threads are carried straight across in one direction, at even distances, each being fastened with a button-hole stitch, and the needle passed along edge of braid to next point. Weave threads in opposite direction in the same way, to form squares, then twist out, forming tiny rosettes at the intersections. In No. 54 there is a diagonal line stretched across in addition to the straight ones, the second diagonal line



No. 1.—Plate Doily.

being put in as the wheels are worked. No. 55 shows the preparation for No. 56—an especially effective filling for long petals or leaves. No. 57 shows the raised rosette, or spinning-wheel. To form the rib, the thread is carried under the bar and back over it, repeating all around. If working on the wrong side of the lace, this operation must be reversed. No. 58 represents the "Pyramid" or Irish stitch; work first the horizontal threads, and over this weave in the two diagonal threads, crossing each other and forming regular slanting spaces, which are filled with point-de-reprise (darning) stitch; commence each pyramid at the point, weave over and under, back and forth, to the base, then push the needle upward between the threads. For the open pyramids (No. 59), loose loops are worked over the horizontal bars, which are corded or twisted in returning. This is very effective as a groundwork stitch, or may be used in filling. No. 60 gives an effective filling of a leaf,

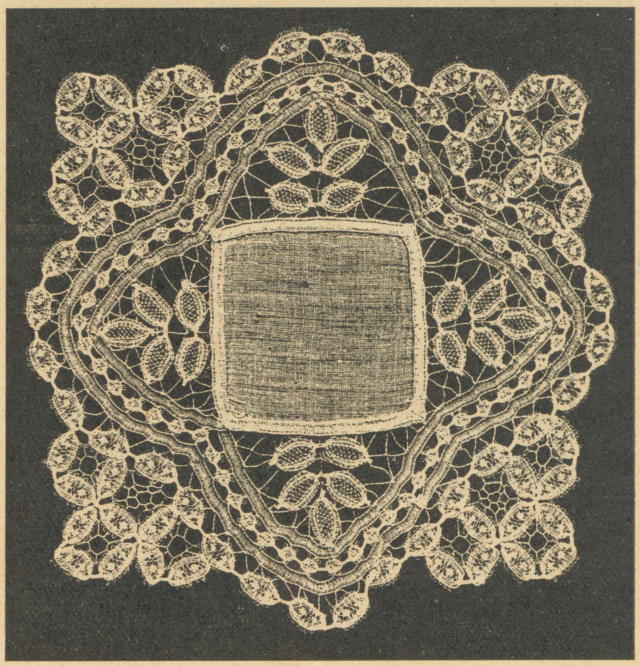
with first a row of point d'Espagne, then a line of close buttonhole stitches, followed by a third row of point de Venise. A double leaf is shown by No. 61, composed of point d'Espagne and buttonhole stitch, with vein. Such fillings, without reference to the kind of stitches, are called point de Valenciennes. Indeed, it is almost impossible to define stitches by name, as these vary so among different workers and writers. Nos. 62 and 63 show pretty trefoils, effectively filled, and the centre occupied by a raised wheel. No. 64 gives a dainty lace-border, which may be applied to doilies, or any use desired.



No. 2.—Plate Doily.

One of the simplest, while most effective patterns I have ever seen is the Doily No. 1. It may well be undertaken by a beginner, as there are only curves to follow. Of rings, sixteen large and eight small ones are required with four and one-half yards of braid and one and one-half yards of purling. For the model shown, linen thread No. 80 was used. Doily No. 2 shows another charming plate doily, an inch larger in diameter than the first, being eleven inches across. Eight large and five small rings, six yards of braid, a spool of linen thread, No. 60, and two yards of purling are required. A very handsome centrepiece to match this doily is twenty-three inches in diameter, and a smaller doily is five inches. If desired, the centre of this may be of linen instead of lace. No. 3 is a doily in Duchess lace, illustrating a combination of the Honiton medallions and plain lace braids. For this, use No. 150 of the thread referred to.

Of all the needle-point laces, perhaps that made with the Russian or new Ulster braid* is most effective in proportion to the work involved. The braid is in itself ornamental, having a cord through the centre, and as a rule only twisted bars are needed with it, using for the purpose No. 30, No. 35, or No. 50 linen thread. No. 4 shows a Russian centre-piece in this braid, 16 inches square, when completed, with a hem-stitched linen centre 7 inches square. It requires 10 yards of braid, and 5 rings. No. 5 is a collar design which is especially handsome. A centre-piece on this same general plan is also very effective. The braid is not to be folded over, but turned to follow the outlines, holding it to the pattern with the thumb of the left hand, while with the right you bring it into shape. This is very easily done, and I feel sure that ladies everywhere will be delighted with the effectiveness of this new braid.

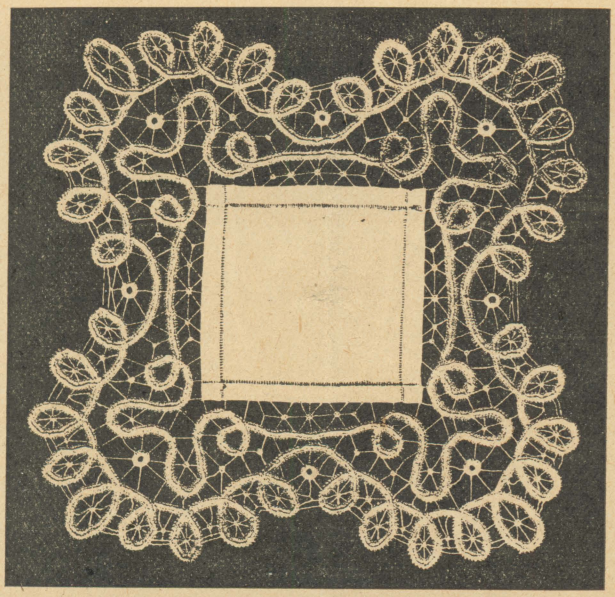


No. 3. — Doily in Duchess Lace.

NOTE BY THE AUTHOR. — A sample of this braid may be had on application with stamp, to Mary E. Bradford, Roxbury Station, Mass., to whom I am indebted for several designs used in my book, and who can furnish the patterns traced on cambric. Prices on application.

*The Russian Collar design is used by kind permission of Messrs. Barbour Brothers Co., whose Prize Needlework books contain a large variety of lace work and embroidery. These books are for sale at all art needlework departments, or may be had by sending the price (10 cents) to S. I., Needlework Department, 48-50 White Street, New York City. No. 7 of this series contains many charming and practical designs in Battenberg and point-lace work. — F. H.

In regard to thread, much depends on the design and on the quality of the braid. Narrow braids, as a rule, take a finer thread than the wider ones. A coarser thread answers better for the twisted bars of the groundwork than for the close-filling stitches. For permanent work, it is not necessary to say that only linen thread should be used. In my own experience, extending over a period of some years, I have used Barbour's spool linen, invariably with good results, and this thread is referred to in giving instructions throughout this book. It is a standard thread, so there is no trouble in procuring it; and as there are two hundred yards on a spool, it is not so expensive as many threads sold exclusively for Battenberg and point lace-making. No. 250 of this thread is fully equal in fineness to the French thread No. 1200, and nothing finer will ever be required. For whipping, threads Nos. 90,



No. 4.— Russian Centre Piece.

100, 120, or 150 may be used, according to the quality of the braid — reference being made to Battenberg lace. The thread for bars and filling-stitches ranges from No. 30 to No. 100. No. 50 is a good "all-around" number. Personally, I like finer threads than are most commonly advocated or used; this, however, is a matter which one's own taste may decide. The needle should be threaded from the right end of the thread; and before beginning to work, it is a good plan to draw the thread its length between the thumb and forefinger once or twice. Indeed, some workers draw it lightly over a bit of white wax. I have found the thread in question, however, very free from the common liability to kink and tangle.

When a pattern has a plain centre it is a good plan to cut it out, that the work may be handled with greater ease. For putting in linen centres there are many methods. It may be cut of the right size, allowing for narrow hem, this turned and finished neatly, and the centre put in place and felled to the lace with fine stitches. Another method, and one adopted by many ladies, is to put the centre, without hemming, in place, and cover the raw edge — which should extend not quite to the outer edge of the braid — with a second row of braid, exactly corresponding to the other, felling the edges of the two together. Still another way is to cut the linen, allowing for felling, baste in place, fell to the inner edge, then turn under the raw edge and fell to the outer edge of braid. So long as the work is neatly done, there can be no quarrel with methods.

No. 5.—Russian Collar.

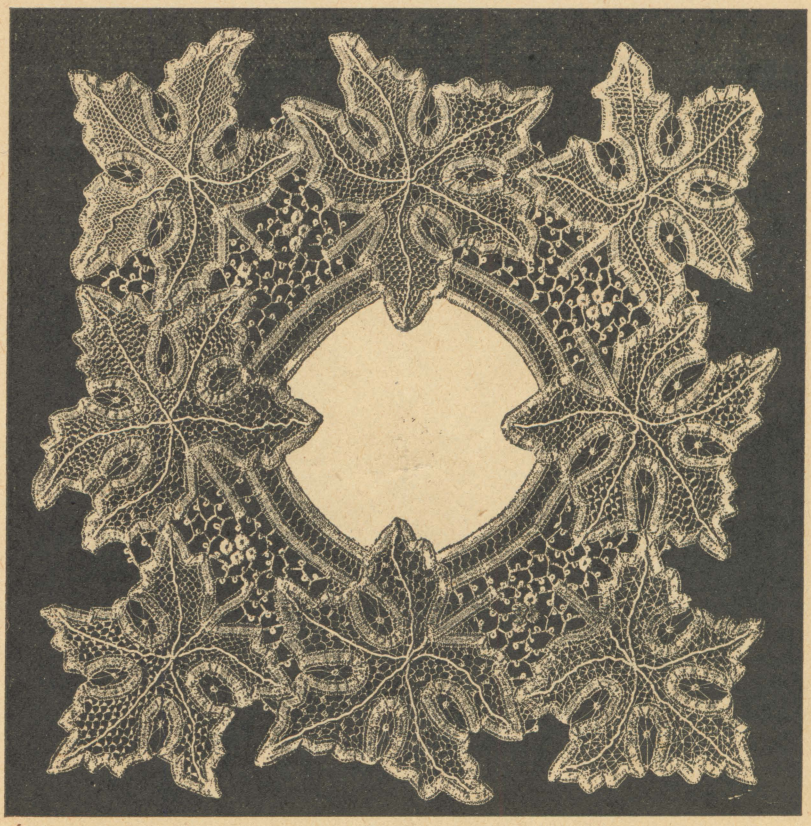
Our little book of instruction would hardly be complete without directions for washing lace. Here, again, much depends on the lace itself. Some pieces may be washed in quite the ordinary way, using a good suds of Ivory, or other pure, white soap, free from resin. I am able to recommend the Ivory, as I have used it constantly, and find that for washing embroidery as well as lace it has no superior. As many embroidered pieces have now an edging of Battenberg lace, this point should be considered. After washing the lace and rinsing thoroughly, allow it to dry partially; then—if it has an

embroidered centre — lay it face down on several thicknesses of soft cloth (I find, by the way, that the double-faced cotton flannel, used as a "silence-cloth" under table linen, is excellent), place a thin cloth over the back, and iron the embroidery dry; then, on a board covered with white cloth, stretch and pin the lace out to dry. Some lace pieces may be simply covered with a thin, damp cloth and pressed dry, although the pinning process, when one can afford the time, gives better results.

No. 6.—Renaissance Doily.

This simple but effective design matches the plate doily, No. 2, very nicely, and a centrepiece may also be had of the same pattern. There will be required for this doily, one and one-half yards of narrow braid, three-quarters yard of purling, eight rings, and a spool of No. 60 linen thread. If preferred, as is the case with all patterns, the rings may be omitted, and any filling stitches substituted that are liked.

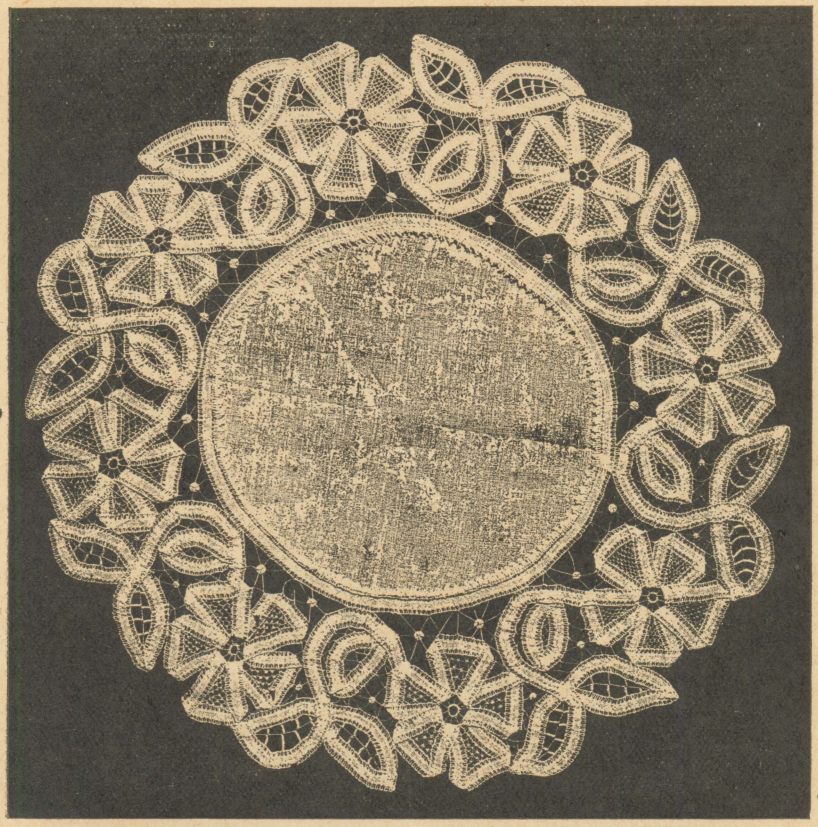
No. 7. — Grape Leaf Centre Piece.



For this beautiful piece, which complete is about eighteen inches, eight yards of linen hemstitch braid are required, four and one-half yards of cord for veining the leaves, one and one-half dozen rings or buttons, two spools linen thread, No. 50, and a seven inch square of linen for the centre. This piece illustrates the genuine "Royal Battenberg" lace, and is a most unique design.

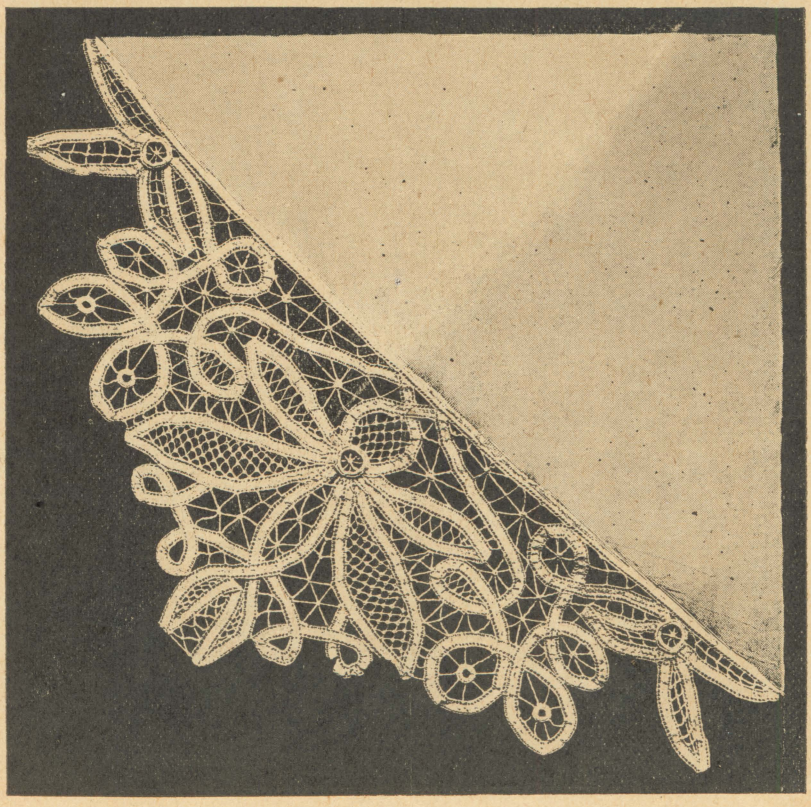
Just a hint here; it is not wise to use too great variety of stitches in a single piece — three or four, at most, being quite sufficient, and far more effective than when so many are put in as to make the work remind us of the old-time sampler. Although familiar with perhaps two hundred stitches, to which are constantly being added new ones, or variations of the old, the writer employs not more than twenty of these in her own work.

No. 8. — Rose Centre-Piece.



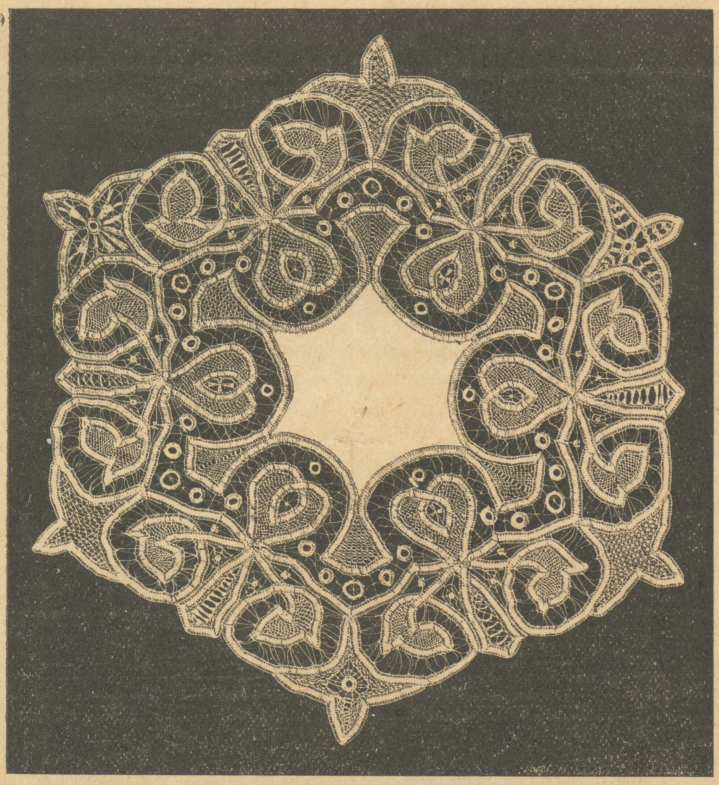
Materials required are ten yards of linen hemstitch braid, an eight and one-half inch square of linen, and a spool of linen thread No. 90. The petals of the roses are filled in with simple buttonhole net (point de Bruxelles), the leaves with cross-stitch and Venetian bars, while the ground work is of twisted bars and spiders. Cut a circle as large as can be struck on the linen, fell in place and work the edge with long and short stitches in linen embroidery floss. Complete, this centre-piece is about fifteen inches in diameter, but may be readily enlarged by making the centre enough larger to take one or more additional figures of the rose and leaf.

No. 9.—Cloth for Small Tea Table.



For the centre a square of linen, twenty by twenty inches when completed, will be required. This may be hem-stitched, or have a more elaborate border of drawn-work, which is much used in combination with Battenberg. About four yards of braid are required for each corner, with three large rings, four smaller ones, No. 100 thread for whipping curves and felling angles, and No. 50 for stitches. Fell one corner across each side of the square. The cloth may be placed upon the table so that the points of the linen come half-way between corners, thus showing the lace perfectly, and giving a charmingly unique effect. The corner makes, too, a very handsome scarf-end, and may be used on a sideboard scarf to match the cover.

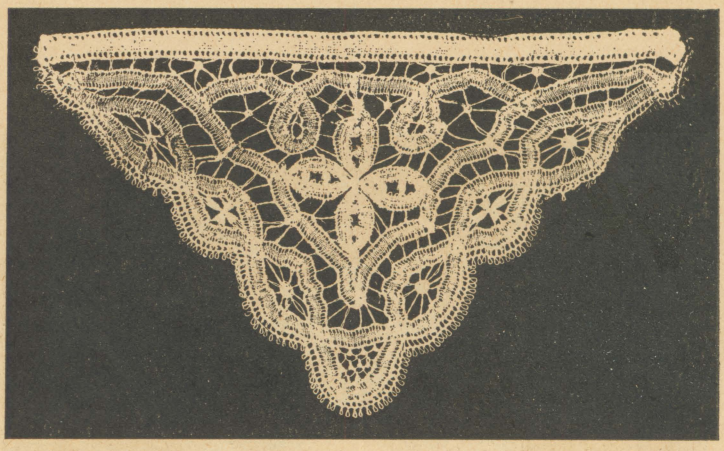
No. 10.—Hexagonal Centre-piece or Table-cover.



Materials required are twenty yards of linen hemstitch braid, a spool of No. 120 or No. 150 linen thread for whipping curves, and two spools of No. 50 for rings and stitches. An odd and effective design, especially for use on one of the little hexagon-shaped tables so popular. It is about twenty-two inches across.

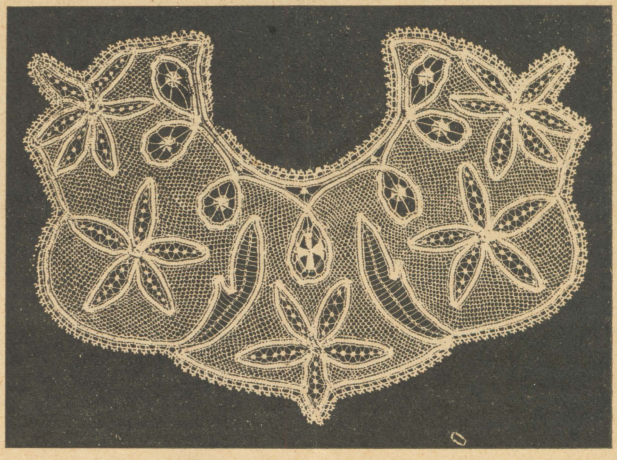
Just here, it is well to remember that all lace-work of this description shrinks more or less. To avoid shrinkage, press the article by laying it face down on a soft surface, and passing a rather hot iron over the back *before* taking it from the pattern. If shrinkage is wanted, remove from the pattern, then press, face downward, under a damp cloth.

No. 11. — Collar Point in Duchess Lace.



For these dainty Points one and one-half yards of braid will be needed, eight Honiton medallions, three-quarters yard of purling, and new Honiton lace thread, No. 250 or No. 150, as preferred. The design makes a beautiful corner for a handkerchief.

No. 11 1-2. — Round Dress Yoke.

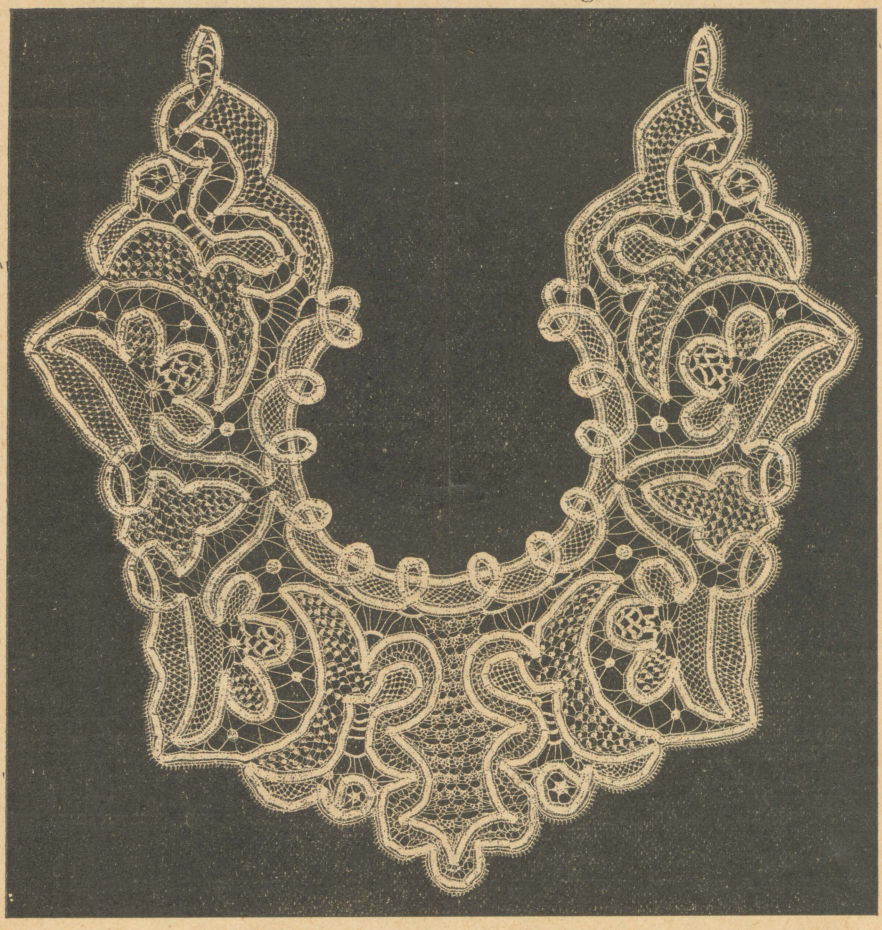


This very pretty yoke illustrates the reverse process of putting in stitches — that is, the ground work is closely filled, while the figure is brought out by the usual ground work-stitches. Five yards of braid and two yards of purling are required.

No. 12.—Battenberg Centre-piece.

This very effective piece is a little more than twelve inches square, and requires a spool each of No. 120 and No. 100 linen thread, seven and one-half yards of fine hemstitch linen braid, two yards of purling, and piece of linen seven and one-half inches square. Use No. 100 thread for filling stitches, No. 120 for whipping curves. The only close stitch given is the "Fan" lace stitch, a simple variation of the buttonhole stitch. Beginning at the right side make a buttonhole stitch, and miss the space of 8, making a long loop; next row, make 8 buttonhole stitches in each loop; next row, 7 stitches between 8, 1 in each space, and continue decreasing a stitch each row until but 1 stitch remains; smaller pyramids or fans may be made according to the space it is required to fill, by starting with shorter loop and fewer stitches. When beginning another row of fans, work under the long loops between stitches of preceding row.

No. 13.—Battenberg Yoke or Collar.

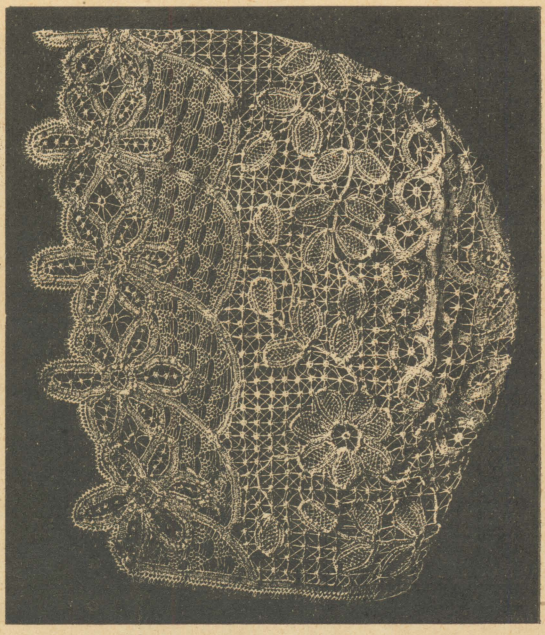


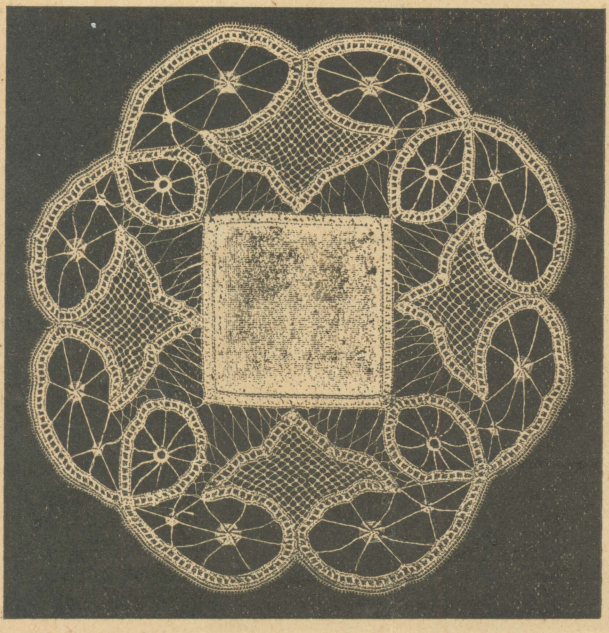
Materials required are twelve yards of braid, three yards of purling, and spool of linen thread No. 100. If preferred, cream-colored braid and thread may be used and are very effective. Any stitches liked may be chosen, care being taken to preserve the general effect.

No. 14. Infant's Cap in Princess Lace.

Materials: five yard plain point lace braid two and one-half yards medallions, one and one-half yards purling and a spool of linen thread No. 150.

Nothing more dainty than this bit of headgear for the small ruler of the household can be imagined. It may be lined with white silk, or a pale color if preferred, with ribbon ties to match. The stitches used are simple, and there is very little work in the cap compared with the beauty of the design.



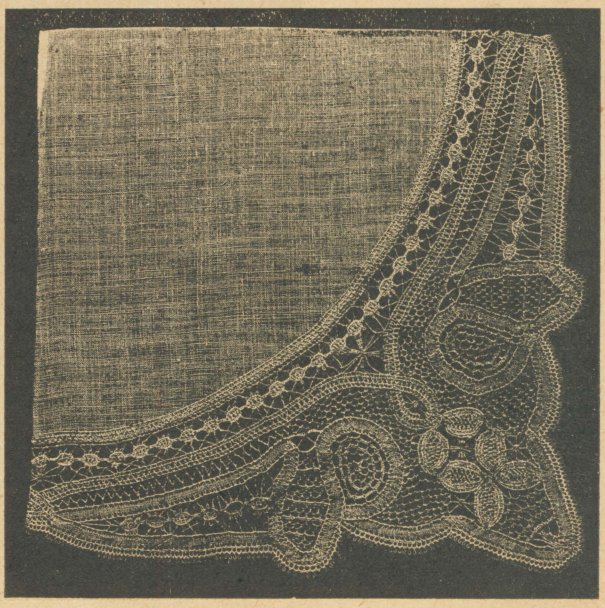


No. 15. Rose-Bowl Doily.

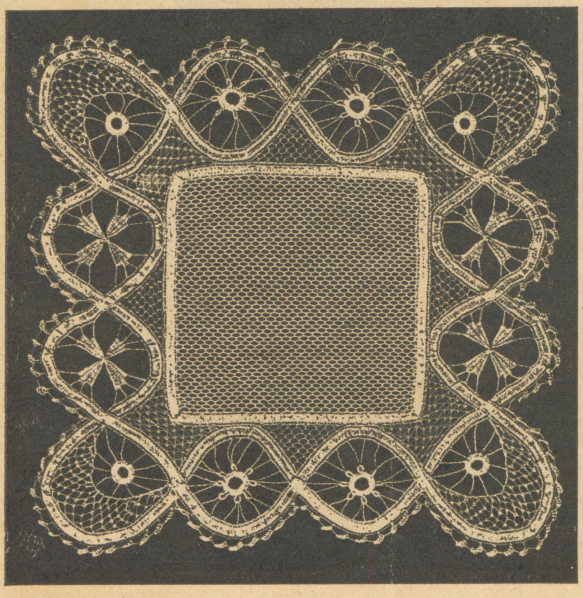
Materials required are 3 yards fancy braid, 1 yard purling, with a finished square of 3½ inches for centre, and a spool of thread No. 70. The doily is 10 inches in diameter, delicate and lace-like, and the design so simple that it may be easily copied. For whipping curves and sewing purling use No. 150 linen thread.

No. 16.—Point Lace Handkerchief.

While very simple, this design has a dainty, crisp effect that many more elaborate patterns do not give. Materials required are: three yards of plain point lace braid, one and three-quarters yards each of fancy braid and purling, one and one-half yards of small medallions, one-half larger medallions, eleven-inch square of linen lawn, and a spool new linen lace thread No. 250.

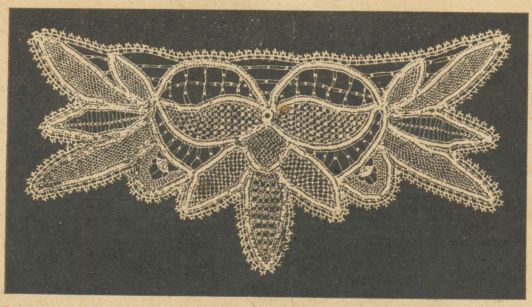


No. 17.—Square Doily.



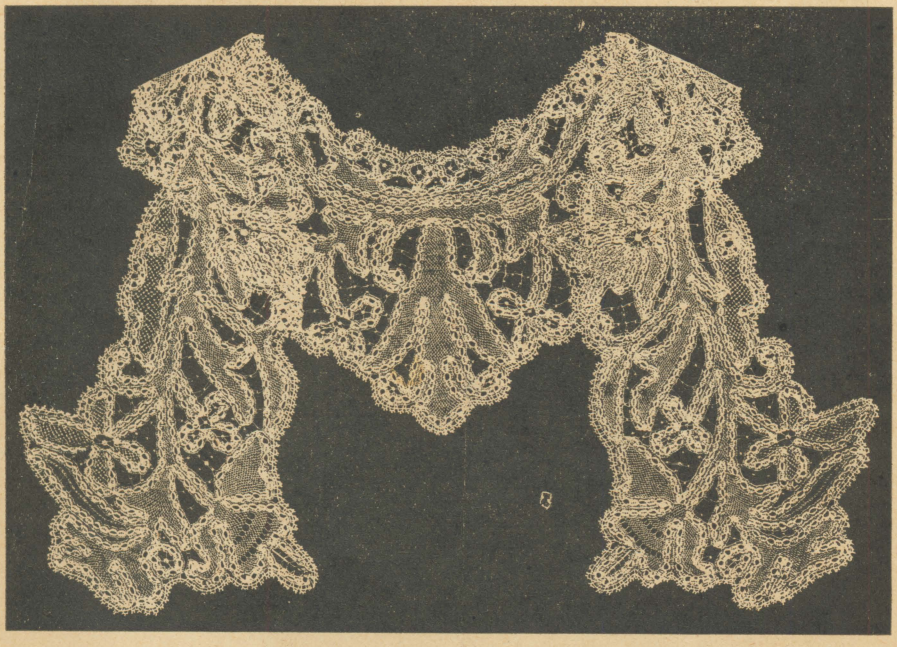
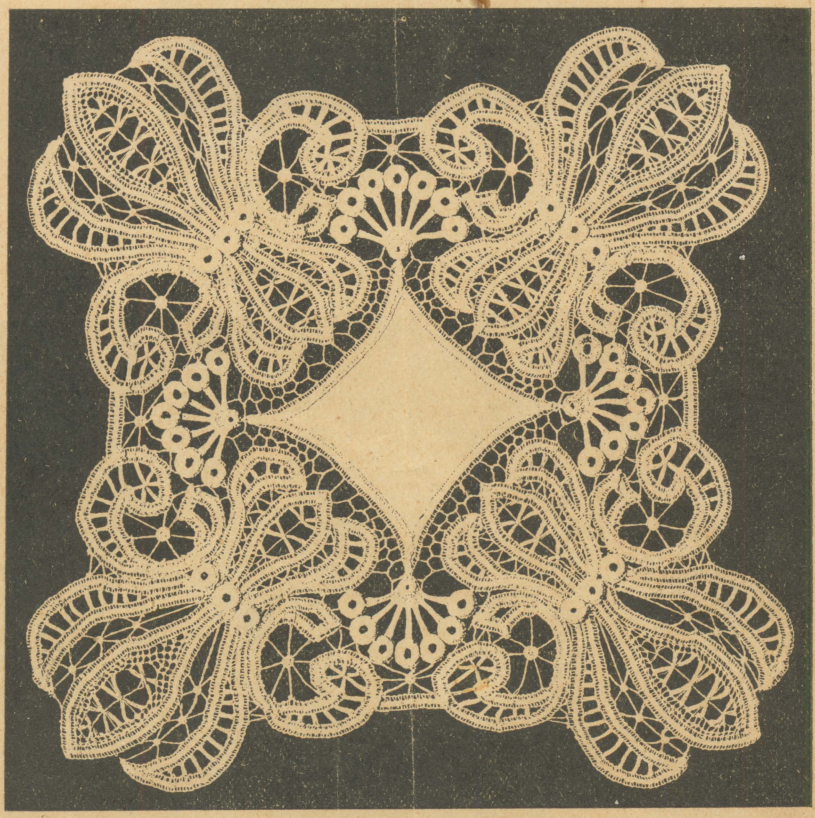
No. 17 shows a very pretty doily, extremely simple in design. It makes an especially dainty cover for a toilet-cushion owing to the centre of bobbinet lace. Linen may be substituted if desired. The pyramid stitch is illustrated by No. 58, page 14, and the purling by No. 24, page 10. A heavy purling for Battenberg pieces may now be had at moderate cost, and adds greatly to the effectiveness of the work.

No. 18. — Cuff or Tie-End.



Either plain or fancy point lace braid may be used for this; duchess, Battenberg or guipure braid, in ecru or white. Deep revers and collar may be had to match, if desired. For the whole, twenty yards of braid will be needed, for the cuff or tie end, two yards.

No. 19. — Bolero Jacket with Collar Back.



Either Battenberg, plain point lace braid, fancy Honiton insertion, or duchess braid may be used for this very artistic piece of dress garniture. The model is of the fancy braid with an elaborite purling. Four yards of the atter will be needed, with one and one-half dozen yards of braid, and thread according to the quality of the braid used.